THE MEDIUM

VOLUME 24 ISSUE 1 — THE VOICE OF THE UNIVERSITY OF TORONTO AT MISSISSAUGA — JULY/AUGUST 1997

Part-timers hurt by OSAP

BY LENNOX PHILLIPS

Part-time students have been hit hardest by recent changes made to OSAP by the Ministry of Education and Training for the 1997/98 academic year. Unlike in previous years, students who take less than three full-year courses, which is 60 per cent of a full course load, will not be eligible for provincial loans. However, part-time students can apply for federal loans, but will be required to pay interest from the date the loan is negotiated.

Other major reforms made to the student loan program include how applications are assessed. For the upcoming school year, OSAP officials will look at student assets such as bonds, term deposits, GIC's, bank accounts, cash, vehicles, and RRSP's in determining how much money a student will receive. Students who have summer jobs will be expected to have saved up to $130 per week of their earnings to pay for education expenses. Last year this figure was significantly lower at $70.

Parental contribution expectations will be reduced from the 1996/97 levels, which according to David Sidebottom, the University of Toronto's financial aid manager, are more in tune with what parents can contribute in today's tough economic times. Sidebottom said previous calculations were out of touch with the ninties' economic conditions, which saw substantial job losses and income reductions.

The number of courses students are required to take to maintain interest-free status has changed significantly for Ontario student loans. Previously, students registered with a 20 per cent course load, or one full course, did not have interest added to their existing loans. Now, students must take at least a 60 per cent course load to maintain interest-free status.

> "The new 60/40 distribution gives more of a cushion to students [who may overspend in the first term]"
> —David Sidebottom

The new distribution of funds to successful applicants has caused an uproar among students. The Ministry of Education and Training initially planned to change the distribution of funds from 80 per cent in the first term and 20 per cent in the second term to 50 per cent for both terms. However, this was changed to a 60/40 distribution after, according to Sidebottom, "students and student councils across the province protested the cuts."

Sidebottom believes the revised distribution figure should not adversely affect students. He says there were a number of reasons for this change but believes money management probably played a major role in the revision. "It's hard for first-year students to determine expenses. The new 60/40 distribution gives more of a cushion to students [who may overspend in the first term]," said Sidebottom.

Erindale student Pedro Tavares, commenting on the 1997/98 changes to OSAP said, "I think the current system allows for abuse. I think the college system makes it more manageable for students." Unlike with universities, where students are given all of the money they qualified for from OSAP and determine its expenditure, college students' tuition is paid directly to the college by OSAP, thereby guaranteeing fees payment.

Angelo Romano thinks the changes made to OSAP "are good for preventing students from abusing the system," but expresses concern for students who were unable to find summer jobs. Romano believes these students should not be penalized by having to pay interest on tuition that is unpaid by October 15, when the university requires a minimum payment of two-thirds of a student's fees balance.

Aran Matier notes the revised system "is going to hurt the people who have a lot of expenses at the beginning of the year.

Sidebottom summed up his analysis of the changes by simply saying, "some students will see more [money] and some students will see less."

"You drive us wild, we'll drive you crazy!" Ford vans pound the pavement and deliver Erindale easy, easy money. Line 'em up! *photo by Robert Price*

Walksafer up and running full-time this September

BY ALEX LOURENÇO

As a result of the pilot programme's success last March, Walksafer will be fully operational on a full-time basis for the 1997-1998 school year. In total, 242 students requested escorts, confirming the belief that such a service is certainly needed at Erindale.

Funding for the pilot programme was established mainly through assistance from various school organizations. At the QSS meeting, held on July 2, Margaret Murphy, co-founder and former co-ordinator of Walksafer, revealed a projected budget for the coming year and asked for $4150 in funding. An extra expenditure was made for walkie-talkies, which was paid for by last year.

The SAC representative was absent from the meeting and could not be reached for comment. As of yet, SAC will be making a financial contribution to Walksafer, however the exact amount has yet to be disclosed.

Last fall, the Walksafer committee investigated the need for its service. The nightly service involves two volunteers, both male and female, who escort students, faculty and staff to various destinations on campus. Erindale's Walksafer is similar to the service already offered at the St. George campus and other universities.

Before Walksafer was up and running, Erindale had a Ridesafer service that provided escorted transportation for students between buildings and residences. However, because Ridesafer had designated stops, many participants felt it wasn't as effective as it could have been. With Walksafer, students are taken directly to their desired destinations. This became especially important after two dangerous incidents involving women walking on campus alone at night. One woman was attacked by an unknown male near Thomas Cottage, while the second woman was briefly followed near the Blind Duck Pub.

While the service is obviously important, the success of the programme will depend on students' willingness to use it. Accessibility is very important. Nadia Sheikh, a student entering her first year at Erindale, says she "would probably use it if there was easy access." Her friend, Seema Singh, a second-year student at Erindale, agreed, adding that while she "usually walks with a group of people, if [she] was alone, [she] would use it."

Walksafer cont'd on page 3

STS computer failure upsets students, embarrasses admin.

Huge lines outside the Registrar's office after the good ol' STS kicked the bucket. Next time be sure to bring a lunch– and maybe a sleeping bag. Line 'em up! *photo by Tim Tham*

BY DUNCAN KOERBER

On July 2, the first day of Winter Session registration, U of T's much vaunted Student Telephone Service (STS) broke down, causing frustration and anxiety for hundreds of students.

STS, which all U of T students can use to register for courses instead of waiting in long lineups at school, could not handle its maximum load of 96 phone calls, and began to react "irrationally," according to information technology analyst Rick Breward from U of T's Student Information Services Department (SIS).

STS was accepting callers, but would stop immediately after answering or would allow students to register for just one course before crashing.

The high number of students trying to phone in on July 2, combined with the lack of success for those few who got through, caused busy signals throughout Wednesday and Thursday.

Hundreds of students, worried that they would not get their desired courses, gave up on STS and made their way to school to register in person. This caused waits in lincups of up to four hours for students who came to the Erindale Registrar's office.

"The student phone registration system caused a lot of students a lot of grief," said Erindale Registrar Mark Overton. "To make matters worse, when people called in to tell us how bad the student phone system was for registration, our phone system wasn't working. When it rains, it pours," added Overton.

What caused the breakdown was an unsuccessful upgrade to the STS system. Breward said SIS determined months ago that the old system was not handling the call load well, so an upgrade plan was designed to change the system over to new software and hardware from vendor Periphonics. One of the benefits of the new system, said Breward, is the added STS menu options such as grades review, new ballot features, as well as increased access speed. Of course, with the breakdown, students were not able to appreciate these new features.

Breward said Periphonics recommends another upgrade of hardware to solve this problem.

A short term solution to the problem has been to reduce the number of phone access lines to 45, so the load

STS impotent cont'd on page 3

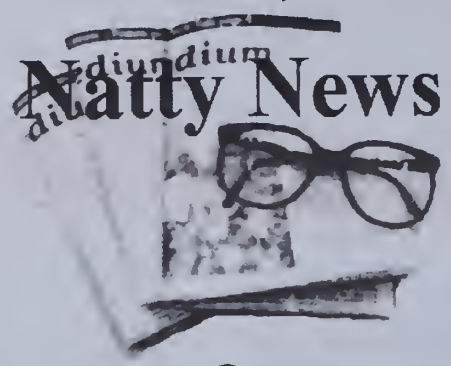
Modernity in Mississauga — *Features* — *Page 5*

Angels Fly on the Fringe — *Arts and Entertainment* — *Page 6*

Fixing Soccer Fields — *Sports* — *Page 11*

Quote of the Week. *I spotted Sir Tom sweeping up the forgotten ideas of one thousand little heads* - recollects Erin Finley, editorial page columnist.

Windstars, Access*Ability*, and police reports



Bits

By Robert Price

Come September, the Access*Ability* Resource Centre will have a new home, located in the South Building in front of Health Services. Liz Martin, the centre's co-ordinator, is happy with the move, saying that it "will bring us closer to the other student services, giving us more contact with them. We found that, because of our location in the Crossroads Building, students using mobility aids had difficulty getting to us in the winter."

The university is going to begin construction on the new office in the next few weeks. The former post office will be renovated and expanded towards the ECARA offices to make room for the centre. The telephones that were removed so that the expansion could be made will be replaced on the new wall, across from the bookstore.

Star light, star bright, the first Windstar I see tonight

Students who were looking for parking this past June no doubt noticed the over 700 Ford Windstars that were herded like cattle in Erindale's parking lots. Due to a strike at one of Ford's suppliers, none of the vans had front seats, and as a result the automotive giant was paying Erindale seventy-five cents each car per day in exchange for use of our parking space.

Director of Development and Public Affairs, Diana Borowski, described the situation as "a great revenue generator for very little effort." Borowski also added that all profit made from the rental of the parking spaces will go directly to the bottom line of the operating budget.

Ford hired their own security service to wrangle up the Windstars.

Career Centre Contingency Computers

The Career Center recently received $7720 towards the purchase of new computers. The money came from a contingency fund created from $15,000 not spent from last year budget. Q.S.S. approved the spending in June.

The new computer equipment (three Pentium processors, one multi-user laser printer and some software programs) will be used to allow students better access to career and job information sites on the Internet, as well as new job listings at the Career Center web site. The new software will be compatible with the software used at the St. George Career Center, making communication with downtown faster and easier.

Selected Campus Police Summer Report

May 28, 5:00pm: A vehicle was broken into and its stereo was stolen while it was parked in parking lot #8. A portion of the theft was captured on video tape and it was determined that the theft occurred at 1:45pm.

May 28, 6:00pm: A second car stereo was reported stolen. The vehicle was parked in parking lot #3.

May 29, 11:15am: The police received a report of a third vehicle that had been broken into the day before. The vehicle was parked at the North Building west lot. *Suspect is described as having a really great system.*

June 13, 9:20pm: Artificial smoke from the filming of "PSI Factor" activated the Drama Theatre fire alarm. Mississauga Fire Department attended. *Dan Akroyd and the rest of the Ghostbusters were brought in to eliminate the supernatural threat.*

June 14, 12:30am: A conference group found the door to their residence, the Hastie House, wide open. Nothing was found missing from the house. *But, a little girl was found sleeping in the bed that was just right.*

June 25, 9:05pm: A Burns Security guard reported damage to five of the Ford Windstars parked in parking lot #4.

July 4, 7:05pm: A Burns Security guard reported damage to three of the Ford Windstars parked in parking lot #4. *Keep up the good work, Burns!*

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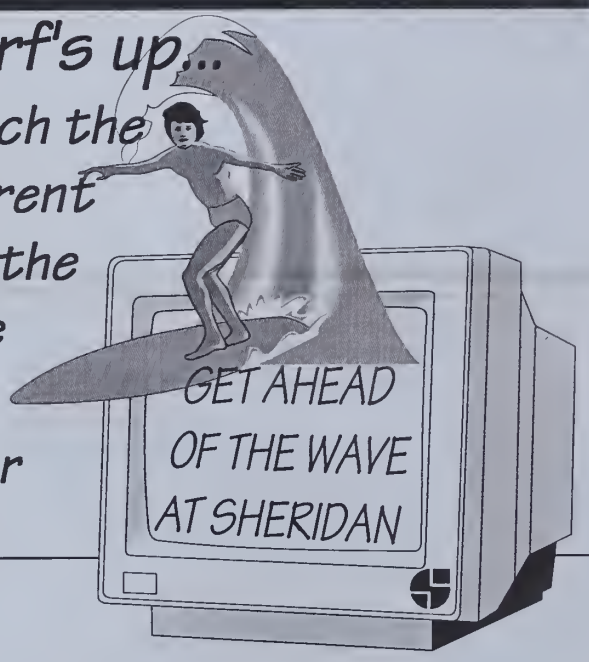

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Student Centre and phase six still up in the air

BY ROBERT PRICE

Erindale's long awaited, much anticipated Student Centre is still on the shelf awaiting the breath of life from University of Toronto's Provost Office and Principal McNutt who are trying to secure a loan for the edifice through the university. On July 28, Principal McNutt will find out for certain if funding will be approved. Erindale will use the loan to begin building while at the same time persisting with the pursuit of donations through the capital project.

"Quite frankly, I'm optimistic that we will get the loan. There is a lot of support for it from the Provost office and now. It is just a matter of working out the details," said McNutt.

Once the senior administration gives approval to Erindale, Kohn Shnier, winners of last year's building design competition, will have to complete the conceptual drawings for the contractors. A tendering process will follow to select the contractor. McNutt says the contractors will then begin renovations needed in the Crossroads building over winter, "and hopefully", he says, "we can move in 1999."

The unnamed Student Centre has been a vision since 1990 when it was first proposed by former principal Desmond Morton as a means to unify the divided campus by giving students a common area. Along with $1.5 million raised in student levies, a capital campaign was launched to help pay for the Student Centre. Unfortunately, the campaign slowed down significantly in past years, and as a result, the loan has been sought.

McNutt indicated that he would ask students to pay the operating and maintenance costs of the Student Centre again. Students were asked to pay a $36 non-incidental fee in a referendum earlier this year. The prospect received an overwhelming rejection by students in a 2:1 final ratio.

Like the Student Centre, the sixth phase of Erindale's residence may soon become a reality. Glenn Walker, Erindale's chief administrative officer, is very confident that the Service Ancillary Review Group will approve phase six. "The residence is a freestanding ancillary. It will pay its way. The students will, over time, pay off the mortgage with their fees. It is an ancillary. No money is coming out of the operating budget."

The Student Centre, nestled in the lush greens of Erindale. This beauty is going to cost over $6 million. You can't beat the price.

photo courtesy of Kohn Shnier

STS impotent in hour of vainglorious ecstasy

continued from front

on the system is decreased.

Eva Swenson, director of SIS, said that the upgrade was required at this time and that they could not push it off until a later date. "It was actually supposed to be done earlier. In April we identified the problem and determined to upgrade as soon as possible," said Swenson.

After STS is repaired, it will find its next biggest test around August 8, the end of the first registration period.

Swenson "regrets what has happened to the students because of this problem. This is not one of our prouder moments."

with files from Robert Price

Walksafer receives funds

continued from front

Murphy, along with co-founder MaryAnne Chehadi, will be replaced by Shelly Brazier and Shrinee Andrew Raman as co-ordinators of Walksafer. Murphy says that Walksafer will attempt to meet the accessibility concern by establishing a permanent location at the Coleman Lounge. The service will be advertised extensively throughout the year to let students know of its availability, and possible alteration of operation times "throughout the year to suit the winter and summer months."

The programme will run with the help of student volunteers. If anyone is interested in volunteering, whether male or female, they should contact ECSU (828-5249) or the Residence Centre (828-5286).

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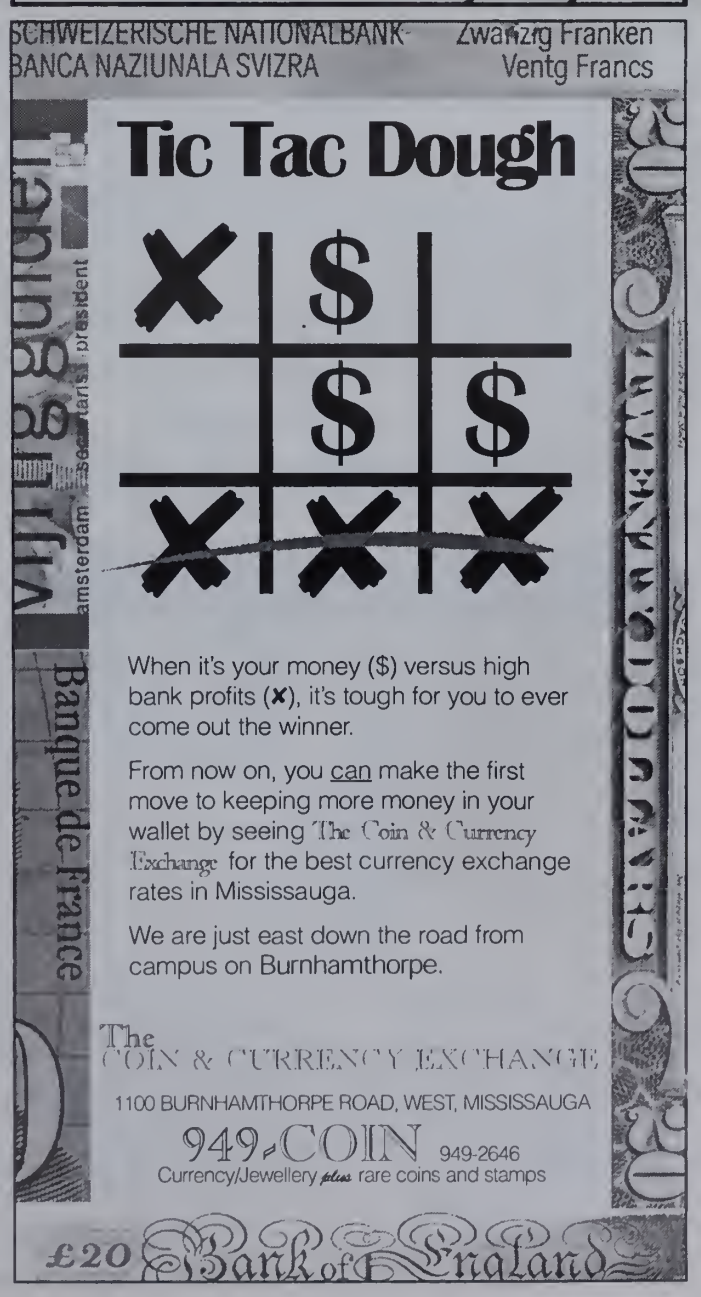

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EDITORIAL

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Confidence lost

The Student Telephone Service (STS) breakdown on the first day of winter session registration was more than just a small inconvenience. Many students lost out on important courses for their programs, and have probably lost confidence in the system.

STS has been promoted extensively for years in the Registration and Timetable Information guide and at the Symposium for Success for new students. Usually, it is the fastest and easiest way to select courses or check grades. This year, an ill-timed computer system upgrade failed, and rendered STS almost useless (see front page story.

As the first day of the registration period went on, it was clear by the growing lineup that most students had given up on redialing the busy STS line and decided to register in person.

Students who had four hours available to stand in line had a much better chance at getting the courses they wanted. Those who lived far away, or had to work, kept redialing without knowing that STS was broken. Even those who suspected something was wrong and dialed the Erindale registrar's phone line, could not get through because it was not working either. While everyone understands that the course selection process is first-come, first-served (with no guarantees), STS was clearly advertised as the Registrar's office's preferred way for students to pick courses. Students who could not come to school on the first two days were at a huge disadvantage in getting the courses they wanted.

Many students, especially those entering their first year, have likely lost confidence in the system. In the first place, it is human nature for students to be afraid of making important course selections over the phone without the reassurance of a live voice on the other end. Add the unfortunate breakdown of the system, and it is understandable if many students are now afraid of using STS in the future.

The upgrade itself was not a bad idea; the timing was the problem. System designers usually test their work before it is opened to the public but they failed to do so in this case. The system crashed not because it was overwhelmed by thousands of calls, but because it could not handle the maximum number of callers (96). Surely, the university could have paid 96 or more students to call the system at a specified test time before July 2. Or they could have hired a telemarketing company to have its operators dial up and use STS for an hour. The system's inability to handle the high load would have been identified immediately.

This crash has caused headaches for students, many of whom found their desired courses full when they finally got through on Friday or the following week. We hope no one will have to return for an extra term just to take a single course they tried, and failed, to get through STS.

NOTE: Students who did not use the system for registration, and who do not plan on using its other features for the winter session, can request a refund of the $10 STS fee. The request must be made with Registrarial Services by the end of the May 1998 exam period. The refund will be mailed after that time.

Play the name game

As of this issue we don't know whether funding will be approved to construct the Student Centre (see front page story). However, being the positive bunch that we are, let's just assume it will be built. Let's also assume that they will sell the building's name to the highest bidder (it's inevitable these days, isn't it?). Here are name suggestions gathered from our staff:

The House that McNutt Built (or The McNutt House)
The Student Centre
The Medium Centre
The Deaf Duck
The Sam Rothstein Centre
It's About Bloody Time
10 Years Gone
House of the Holy
The West Building

Readers can submit suggested student centre names to the Editor-in-chief at the address listed at the top of the page. Maybe you'll win a yet-to-be determined prize. All entries will be published in our next issue, September 2.

The Medium is published weekly by Medium II Publications, a non-profit, incorporated student organization. Membership includes all full-time students registered at Erindale College. The opinions expressed within are those of the writers and editors and do not necessarily reflect those of Medium II Publications. *The Medium*'s mandate includes informing students of local and national concerns, and giving Erindale College students an opportunity to practice journalism. National advertising provided exclusively by Campus Network. *The Medium* is published in front of a live studio audience. Nestea Iced Tea (Natural Lemon Flavour, sweetened) is the official drink of the Editorial Board. No, that's *not* a paid endorsement.

Now everyone understands why I am only taking one course next year Thanks to all who helped out in the summer when they could have been on vacation (or working at Pharma Plus) Individuals (in order of finish) SA-Madame Nazmy will be happy NDS/AP-hey, Baxter stopped by the office today VS-love the photos HS-that was what we call a medium initiation RM-I think we enter a time warp when we walk into the office. KISS!!!!

Thanks to *The Mississauga News*, for the donation of computer equipment. Few know of the outdated technology we have been using to produce this newspaper. Your donation strengthens our production process, *and* Shawn D'Alimonte for his help repairing our broken monitors. Get well soon, Shawn.

Sergeant Finley's Club journey

CREATIVE KIDS DIARY
BY ERIN FINLEY

Once upon a time there was a village of little people who created art work with their hands and their heads. I, Sergeant Finley, journeyed through this wonderland to meet many of the villagers and see their work flourish.

Tanya, a village warrior, informed me that if pigs don't get married, piglets would never be born. Little Simie mesmerized the villagers with her ponytails and battery-operated running shoes. I met three princesses named Kathleen, Andrea and Jessica and I gave them a mirror. I spotted Sir Tom sweeping up the forgotten ideas of one thousand little heads. I asked him to paint a still life but he was less than impressed with the orange polyester flowers and ribbon. I was acquainted with Carly, a brown-haired soldier whose hands knew how to render her eyes. Her cousin, Jenna the wizard, was rambunctious and curious—her eyes, unlike Carly's, simply wanted to view the world rather than have it described with a paint brush. Andrew, the quiet sailor, showed me a silver dolphin and said he needed nothing from me. Michael constructed a sea out of paper and wanted to sail away on it. I asked him to give me his creation and he charmed me with a small, brief smile.

I saw a detailed pirate ship sail in and out of one boy's head, I defended one of the princesses when the joker called her a wimp, and I revealed that I did not know what the tertiary colours are. But I was forgiven for this shortcoming.

I spent all of ten days with these enchanting villagers and although I instructed with a pencil and plan, I left having been taught perhaps much more than they learned. I encouraged their creative independence—when Andrew asked about whether his painting should occupy the page vertically or horizontally, I told him to determine his own conclusion.

I gave them acrylics and paper and brushes and water and let them on their separate ways. I gave them guidance in portraiture and told them that nostrils looked like apostrophes. The villagers took all that I supplied and replaced it with experience and a room full of drying paper. When I left the village I took much with me—my head was full with recollection and my hands were stained with paint.

Erin Finley is a copy editor at The Medium, and knows her way around a canvas .

Go straight to hell, evil potatos

HOT POTATO
BY ROBERT PRICE

Monday was a scorcher. Environment Canada reported that, near my home, the humidex reached 41 degrees Celsius.

I don't like the heat, and when it's combined with the flatulence of cars on busy roads, I especially don't like the heat. Today is Tuesday and I am baking potatoes on the barbecue while writing this article. It's probably hotter today than it was yesterday, although I haven't heard anything official.

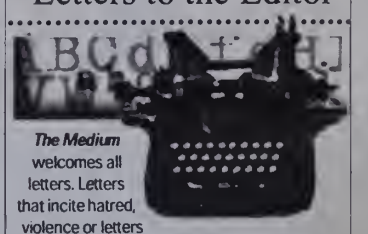
Despite the stifling heat, I *must* barbecue my dinner–there ain't nothing likc a good barbecue. Barbecues, I think, with all their charcoal and flames, must be hell for evil cows. Religious cows, I bet, teach their children that if they are not good, obedient bovines, they will go to hell (the barbecue), be ground to bits (hamburger patties), and be devoured by ugly hordes of demons (humans). Horses of the cloth have a similar faith. They tell the other God-fearing horses that if they do not behave they will be whipped to cream and used as an adhesive. Chickens...well, they're just chicken and would never do anything particularly bad.

The mercury is percolating and my dinner is just about ready. I guess you could say that my burger's goose is cooked (ha, ha). The potatoes have finally stopped screaming for air conditioning and are rolling over on the grill to die. Dinner is almost done and soon I can go inside my air-conditioned home–the air billowing like freezer-cold fog, as though I were entering a spaceship and leaving this backyard inferno. I can now rescue my potatoes from the hell they must have earned, and give them a proper burial: in ketchup and in my stomach.

Tomorrow I will be driving to work without air-conditioning; thinking: If my house did not have air-conditioning, I don't think I could survive this summer. (Hey, I'm Canadian. If I wanted this blasted furnace weather we've been having, I'd move to Florida and sun bathe in aluminum foil).

Robert Price is The Medium's News Editor, and is an avid carnivore.

Letters to the Editor



The Medium welcomes all letters. Letters that incite hatred, violence or letters that are racist, homophobic, sexist, or libelous, will not be published. Letters may be edited for brevity, and/or coherence. Please submit letters on disk.

The Changing Landscape of Mississauga's City Centre

They're calling it "Mississauga like never before." It certainly seems that way, doesn't it? The slogan used by advertisers of the city's Living Arts Centre, scheduled to open in the fall of '97, captures in a single statement the effect of the tremendous changes sweeping over Mississauga's once rural landscape. It is becoming increasingly difficult to ignore these futuristic concrete, glass, and metal creations. Within the last 5 years or so, we have witnessed the emergence of the Central Library, Sega City@Playdium, the Famous Players Coliseum, the Living Arts Centre and a new bus terminal. Mississauga's City Centre has become synonymous with progress, innovation, modernity, and similar words that have acquired cliche status in this century's vernacular.

A Little Bit of History

Unknown to many, Mississauga's City Centre has only recently been moved to its present location. It was at the corner of Hurontario Street and Burnhamthorpe Road in 1969 that Mississauga's municipal headquarters had their modest beginnings. As part of an effort to develop a unified and centralized city out of a conglomeration of small, individual communities, a "city centre" began to take shape with the opening of Square One in 1973. As Canada's largest shopping centre at the time, and the third largest in the world, Square One became the core around

Crash! Bang! Boom! All the best in explosions at the Coliseum.
photo by Vicki Schelstraete

which the City Centre was constructed. In 1978, a plan was drawn up for a new city hall, one that would "create the impression of where Ontario's agrarian past and urban future merges." This explains why our Civic Centre resembles a farmhouse. Whether the building is aesthetically pleasing or not is beside the point as there's no other city hall like it in the world. With the Civic Centre's inauguration in 1987, the centre of the city was transplanted from its Hurontario and Burnhamthorpe location. Aside from serving as Mississauga's municipal, administrative and financial headquarters, the City Centre has become Mississauga's cultural focus. What kind of arts and entertainment are the newly constructed facilities providing?

Sega City@Playdium

Sega City@Playdium, a paradigm of post-literate entertainment, markets itself as a "unique year-round entertainment centre that features the world's most advanced high-tech attractions and interactive amusement technology and traditional indoor and outdoor family and youth-oriented activities." Indeed. In addition to the vast array of high-tech attractions are the indoor baseball field, carpeted with synthetic grass, a 1.2 km go-cart racing track, a "beach" volleyball court (a patch of

Laser Tag too tame for you? Try the Sega@City Playdium.
photo by Vicki Schelstraete

sand encased in concrete), and a rock climbing wall for those eager to get a better view of the Square One parking lot. A fast food joint with computer screens installed by the tables so that you can continue playing your video games over dinner makes for an enjoyable meal. If your idea of the ultimate entertainment experience involves bombardment by flashing lights, blaring music, and electronic sound effects, all this can be yours for a mere $0.50 to a hefty $5 per game.

Coliseum

Across from Sega, separated by the silhouettes of Jack Ass(oops)Astor's and Sports Chek is the new Famous Players Coliseum, boasting wrap-around screens and THX sound. Specializing in mass-produced Hollywood blockbusters, the Coliseum provides the best in action-packed but plot deficient flicks. Offering nothing but immediate gratification, these monuments to vulgarity are guaranteed to destroy brain cells, if not people.

Living Arts Centre

Passing by the colossal Square One shopping mall, Mississauga's own academy of ostentation, we arrive at a facility for the more culturally-inclined who are just as enthusiastic about "technology" and "innovation" as Sega and Coliseum junkies. In fact, the emphasis of the Living Arts Centre's marketing campaign appears to focus not on the upcoming concerts and events themselves, but on the importance of technology in the arts. The Centre's goal is "to take us beyond the information age to the 'Innovation Age' by blending art and technology with the desire to learn

> The Coliseum provides the best in action-packed but plot-deficient flicks.

and the desire to create." An interesting though perhaps quixotic proposition. The Living Arts Centre is not exclusively a concert hall for the performing arts. While the 1300-seat Hammerson Hall will serve as a permanent stage to Mississauga's musical ensembles like the Mississauga Symphony Orchestra (MSO), Sinfonia Mississauga, and the Mississauga Choral Society (MCS), which have thus far performed out of small church interiors and high school gymnasiums, its other theatres (named Theatre II and Theatre III), meeting rooms and exhibition areas will be utilized for lectures, presentations, banquets, and film screenings. Hopefully, some of the blockbuster enthusiasts might eventually stumble upon the Living Arts Centre to catch a formula-free film or two. As an educational

> The Living Arts Centre ... appears to focus ... on the importance of technology in the arts

facility, the Centre will have computing instruction classrooms, as well as digital arts and virtual reality studios, which might interest the Sega City annual pass holders. Recording and broadcasting facilities will make it possible to transmit performances to audiences around the world. The Centre will also house studios for a variety of visual arts, including painting, drawing, photography, printmaking, ceramics/pottery and computer graphics. Some of the highlights of the Centre's inaugural 97-98 season include the Mississauga Symphony Orchestra and the

> Mississauga's City Centre has become synonymous with progress, innovation, and modernity

Mississauga Choral Society, nationally renowned artists Michael Burgess and Andre Phillippe Gagnon, and clowns Mump and Smoot, as well as an impressive lineup of international stars, such as pianist Krystian Zimerman, soprano Kathleen Battle, Kalinka Russian Dancers, the Warsaw Chamber Opera, and the Italian National Touring Opera. Modern dance, Broadway musicals, ballet, and theatre performances are also on the program.

Soak up some culture at the Living Arts Centre.
photo by Vicki Schelstraete

The state of the City Centre today is the realization of a plan proposed and adopted in 1979 by the Mississauga Council, which called for the development of a "downtown commercial, cultural and civic centre for Mississauga" the creation of a visual identity for the city, and a distinctive architecture. In the cultural department, the Living Arts Centre will undoubtedly fulfil its role. The architecture of Mississauga's core is the very embodiment of modernity.

For more information on the Living Arts Centre in Mississauga, call 306-6000.

BY VERONICA KLAPTOCZ

Modern Canadian Gothic: The Mississauga Civic Centre.
photo by Magdalena Kozlowski

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ARTS & ENTERTAINMENT

Fallen Angels fly at Fringe Festival

Three graduates from Erindale's drama program (Zaib Shaikh, Joe Tirone, Lori Dixon) and one current student (Michael Kessler) recently participated in the annual Fringe festival.

THEATRE REVIEW
BY HEATHER SAUNDERS

Their entry, *All I Remember is Leaving*, was written by Kessler and directed by Shaikh. The quad's theatre company is called **Fallen Angels Production**. The absurdist play blends laughter with pity as the audience ponders the complexities of human interaction.

The chemistry between the main characters, Alex (Tirone) and Chris (Kessler) seems a bit off kilter initially, but becomes clear as the play progresses. Since the duo are inseparable, we assume them to be friends. It's disturbing, therefore, when Alex hits Chris and shows no remorse. Alex's stuffy outfit and his over-annunciation when speaking are also out of place.

When we learn that he is a lawyer, all of his oddities make sense. This self-centered character continually ignores his client, Chris, while obsessing over his ex-girlfriend. Tirone successfully portrays the person we fear becoming.

It should be easier for viewers to hate Chris, a murderer. He explains that he found his parents too confining so he decided to kill them. Chris' edge over Alex is that he is aware of the consequences of his actions. Alex also tries to be impetuous, by hitting his opponent, simply because he can; however, he forgets that his opponent will lash back. And at the end of the dynamic physical fights and philisophical arguments, Chris *does* have the final winning point: he reveals that he is not a murderer but that the entire situation has been fabricated to prove that Alex is harassing his ex-girlfriend. Kessler, then, has also tricked the audience. We feel no bitterness towards him because of his charm.

The other two characters, Yes (Dixon) and No (Shaikh) serve more as props. Nonetheless, I am left contemplating their lack of interaction. As the play opens, we witness their close, rhythmic dance. Throughout the duration of the production, however, they barely acknowledge each others' presence. Furthermore, the opposite names suggest an equal emphasis, yet we see character development only in Yes.

Dixon vascillates between a knob-by-kneed stance and a sensual reclining posture to convey the insecurity she feels as a result of witnessing a recent murder. Despite her emphatic name, she expresses resolution only about her lust for Val Kilmer. Her flaming red dress provokes more pity than the lonely tear that streaks her cheek. Fortunately, Dixon has the perfect amount of spunk to offset our sympathy.

Opposite Yes is No, played by Shaikh. His part is silent, so he flirts only briefly with the audience, yet successfully. Where Shaikh really shines is in the directing. This is Shaikh's first crack at directing an original script. He introduces creative elements like an introductory dance in which coloured sticks join characters at the fingertips, thus suggesting a fragile equilibrium which is soon disturbed. Most importantly, he saves the play in moments where the writing verges on the cliché. For example, at one point, Alex and Chris fear that their conversation is being overheard (an ironic moment that we have all been privy to in other plays). Shaikh positions the two males hilariously close in an embrace that would make any homophobic squirm.

Mind you, wit far outweighs contrivance in the script. The dialogue never experiences a dull moment. What really makes the writing engaging is thematic continuity. For instance, Kessler weaves the image of the door throughout the play, using it literally in the setting and symbolically in the satisfying line, "Some doors just lock" (Chris' comment to Alex when he reveals the truth about the scam). It looks like doors are opening, not closing, for these Erindale actors.

Top to bottom: Michael Kessler, Joe Tirone, Zaib Shaikh, and Lori Dixon.
photo by Christian Hamilton

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Chaos in Noonan's paintings

***Big Magnetwan Moose*, by Tim Noonan. His recent paintings are at Blackwood Gallery until the end of July.**
photo by Vicki Schelstraete

Tim Noonan's *Terrain* exhibit of recent paintings can be seen at the **Blackwood Gallery** until the end of July. He is far from a newcomer, having exhibited at Erindale three times already. Noonan is an experimenter, trying as many things as possible. Sometimes this approach threatens his paintings with chaos and at other times it gives way to order.

FINE ART REVIEW
BY HEATHER SAUNDERS

Some of the paintings suffer from Noonan's decorative, experimental compulsion. Abstract works like *Pine River Dragon* and *Blue Sky Lake Thing #1* contain a myriad of distinctly-bordered sections, each with a unique pattern, colour scheme, and technique. It is like throwing every possible spice into a recipe. For instance, in Blue *Sky Lake Thing #1*, he scratches vertical lines into thin paint and squiggly lines into thick

Abstraction *cont'd on page 8*

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Movie and book of *The Lost World* both lose

Well, neither the book nor movie comes close to the success of *Jurassic Park*. How odd that two such completely different Lost Worlds have achieved the same end. Mind you, no one ever expects a sequel to be as good as the original. But I had not expected the movie to be such a deviation from Michael Crichton's book. Much like adding a positive number to a negative number, these vastly different works average out to a zero.

BOOK/FILM REVIEW

BY JULIE SAUNDERS

The motivation behind the major events in the book are almost polar opposites of the driving forces in the movie. I suspect that Hollywood felt the need to simplify any ambiguities in the book, but went a little too far in the wrong direction. Case in point: Ian Malcolm. In the book, Ian realizes that it is unwise to return to the world of the dinosaurs but seems unable to resist his curiosity. It's no deep psychological profile, but it's more than the movie provides. In the movie, Ian is faced with a situation where he can question nothing: he adamantly opposes the trip to the Lost World, but feels compelled to rescue his girlfriend who is already there.

The entire movie is engineered to prevent any questions; it is a set piece. One scene leads directly to the next through the most mundane and tiresome plot devices. The camera zooms in for a significant shot of the gun. In the subsequent scene, something goes wrong with the gun. Good thing nothing happened in between or we might have time to actually think about the gun!

At least the book allows for a little more openness, which makes for slightly more tension and suspense. But it doesn't come out too far ahead, because it is actually very derivative of the original *Jurassic Park*. It has the same character types, same overlap of biological systems theory, etc. It could have been an adequate starting point for a good movie, if its weaknesses had been eliminated. Unfortunately, the movie took little of the good from the book.

If you have only seen the movie, *The Lost World*, the book contains some surprises for you. Watch for the especially cool dinosaur near the end. I cannot believe that the computer graphics people passed on the chance to create a truly unique dinosaur, which may be all anyone ever wanted.

Michael Crichton's *The Lost World* is somewhat more entertaining than the movie version, but it's no *Jurassic Park*.

Camelot is one of Stratford's jewels

THEATRE REVIEW

BY VERONICA KLAPTOCZ

Where winter is forbidden until December and exits promptly on March 2. Where snow never slushes on the hillsides, where autumn leaves blow completely away, and where forests are enchanted.

It is no wonder King Arthur's mythical kingdom, Camelot, inspired lyricist Alan Jay Lerner and composer Frederick Loewe to collaborate on the musical *Camelot*, one of the jewels of the Stratford Festival's '97 season.

Written in 1960, *Camelot* is based on the legend of King Arthur and his Knights of the Round Table, dating back to Medieval England's age of chivalry. Fulfilling an ancient prophecy, Arthur (Tom McCamus) becomes king when he effortlessly pulls the sword Excalibur out of its stone casing. Establishing his court at Camelot, Arthur puts a stop to war in his kingdom by devising a more exciting and worthy occupation for his knights: chivalry. Instead of fighting over invisible boundaries, King Arthur's knights stage combat to defend virtue and honour, or to prove their valour to a particularly beautiful maiden. Sigh... The knights assemble regularly at a round table to discuss and debate issues in a most democratic fashion instead of engaging in bloody battles. Arthur's code of chivalry and his marriage to the lovely Guenevere (Cynthia Dale) make him a most admired, respected, and beloved king. Unfortunately, Guenevere and Lancelot's betrayal of the king bring about the slow disintegration of the order of the Knights of the Round Table.

Directed by Richard Monette, the Stratford Festival's *Camelot* is an immensely moving production, bubbling with humour while whispering of tragedy. The mood of the first act is set by Douglas Chamberlain in the role of the wizard Merlyn, whose enchanting voice casts a spell on the entire theatre, and transports the audience to the age of chivalry. Complete with exquisite costumes and sets in soft pastels, the first act exudes gaiety. In *Follow Me*, nymphs in flowing garments float across a misty stage, enveloping Merlyn in greenish waves of moonlight. In *The Lusty Month of May*, lusty maidens with ribbons and flower garlands are chased through the forest by lusty and not-so-gallant gentlemen, in a whirling dance honouring the month "when everyone goes blissfully astray."

This merry and festive mood is darkened in the second act by Guenevere's proclamation of her love for Arthur's favourite knight, Lancelot (Dan R. Chameroy) and by the appearance of Arthur's nephew Mordred (Michael Therriault), who is determined to destroy the kingdom "where the table is round and the relationships triangular." A shift in costumes, sets, and lighting ignites the stage with red, black, and gold, as Mordred and the knights engage in numbers such as *The Seven Deadly Virtues and Fie On Goodness*.

Camelot's exceptional cast is led by Tom McCamus as Arthur, the king for whom thinking is an effort that involves physically chasing thoughts and ideas before they disappear beyond the threshold of his mind. McCamus, who recently starred in the stage and film versions of *Long Day's Journey Into Night*, shines in such light-hearted numbers as *I Wonder What the King Is Doing Tonight*. In the second act, McCamus delivers a very moving performance as the tormented king who refuses to renounce his ideals even as they begin to crumble before his very eyes.

Cynthia Dale is perfect as the beautiful and flirtatious, yet unfaithful queen Guenevere. Despite some problems with diction, making a few of her numbers somewhat difficult to understand, Dale's warmth and feisty spirit enliven the stage.

Dan R. Chameroy as Lancelot, Tom McCamus as Arthur and Cynthia Dale as Guenevere.

photo courtesy of Stratford Festival Theatre

Dan R. Chameroy has "virtue to spare" as Lancelot, the strongest, bravest, and purest knight in the kingdom, who becomes Arthur's—and Guenevere's—favourite. Chameroy is all charm and conceit, entertaining the audience with his claims to spiritual and physical perfection.

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Abstraction works against Noonan

continued from page 6

paint, overlaps vertical slashes of paint, he paints loopy configurations in a finger-painting manner *and* paints a landscape! Mind you, Noonan does attempt to control this impulse by dividing the canvas and by using large enough canvases that permit readability of the horror vacui.

The artist fares better with paintings in which one or two subjects consume the majority of the canvas. Less opportunity exists for conflicting patterns, colours and technique in a spatially limited background. A unified background results in works like *Big Magnetwan Moose*. Since a green section exists to the left of the animal, presumably representing the landscape, it follows that a green section must also exist on the right.

My favourite work is *Contenders* in which the background molds to the subject. As well, technique is logically driven. For example, scratches in the paint on the antlers convey roughness, especially when compared to the thicker layers of paint comprising the fur. The electrifying colours, although far from realistic, become a celebration of nature, which I suspect reflects Noonan's intent.

Left to right: Dillon, Ben and Kory painting landscapes at Erindale for the Creative Kids program. *photo by Vicki Schelstraete*

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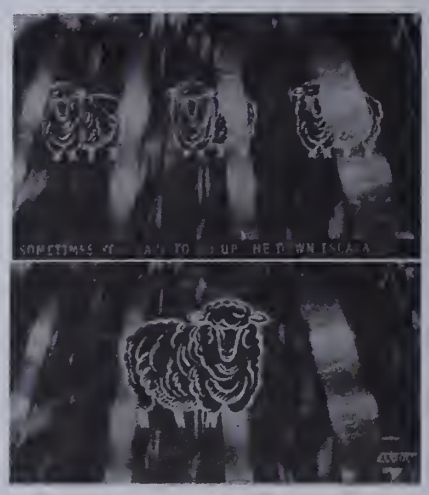
Why the sheepy ad, Molson?



I wasn't surprised to see the new Molson Canadian ad defaced the last time I rode the subway. I've been itching to deface it myself. Someone scrawled over the slogan, "Sometimes you have to go up the down escalator" with what appeared to be lipstick. Actually, I thought that the slogan was the best part of the ad.

Sure, it's a little goofy. It's probably hard to communicate the same spirit of restless rebellion in a print ad as that achieved by the "I am... Canadian" television ads. Maybe that's why they thought they had to jazz this thing up with sheep.

On that note, why sheep? I'd like to think it's some subliminal cloning message, but I think it's more likely a weakness for bad clip art that led to this problem. Presumably, the little white sheep are just going down the down escalator, like docile sheep. They look more like they're levitating above the escalator. Couldn't the producer of this ad have at least positioned them over the stairs? Not that they would be integrated very well even then; after all, they seem to be clip art sheep, slapped on top of a rather stylish photograph.

The background looks damn good next to the sheep. I imagine that the shooting of the photograph was an elaborate affair, with special lighting, a hired photographer, assistants, etc. Too bad they didn't put more effort into the sheep.

Oh, but wait! There's also a big black sheep. It must be the Canadian rebel, going up the down escalator. Of course, I can't say for sure, since it's just slapped on the middle of the photograph, much like the white sheep above.

Why, oh why, are there so many sheep? This cloning impulse is out of control. The ad would fare much better if they just eliminated the top half. One sheep, one photo, one message. Or better yet, no sheep at all. Just give me the slogan and the photograph and I'll be a happy customer, Molson.

by Julie Saunders

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CD REVIEW

BY SCOTT AND HEATHER

Depeche Mode
Ultra
(EMI)

This album feels like gone by **Depeche Mode**. It shows that without Alan Wilder, who filled out many of Martin's songs and left the band about a year ago during *Ultra*'s recording, the band will still survive. As Martin Gore writes in the lyrics of the final song, "the fire still burns." What saves this album is the fact that it is a fire kept under careful watch.

The album is not exactly progressive. *Barrel of a Gun* stands out as the only unique track. As the opening song and first single, therefore, it is a bit misleading. It suggests a harsher tone for the album which never materializes. Songs like *Home*, in fact, have beautiful vocals and are anything but harsh.

Many **DM** fans breathed a sigh of relief at the older sound of the album. The gospel feel of their last album, *Songs of Faith and Devotion*, is virtually absent, except in the lyrics. **Depeche Mode** seems to be taking off where they left off with *Violator*, the predecessor to *Songs of Faith and Devotion*.

The album works on many levels and is very strong as a cohesive unit. The use of a vocal coach polishes off the overall sound, although it was not necessary in all of the songs.

CD REVIEW

BY DUNCAN KOERBER

On The Rocks
Part One
(Capitol)

The latest in the Ultra-lounge (lounge music) series from EMI is *On the Rocks Part One and Two*. The series is a compilation of lounge versions of rock songs recorded in the 60s and 70s. These discs fit into the "novelty" category of any CD collection, and probably aren't going to spend a lot of time in your CD player unless you're a very, very strange person.

Yet, a few of the songs are somewhat interesting as they approach classic hits from different directions. For example, in the lounge version of the Rolling Stones' *Satisfaction*, the classic fuzzy intro. riff is played on the xylophone.

Most of the songs are sans vocals, with a focus on other instruments, such as flutes, tubas, and saxophones. One of the few vocal performances is *A Hard Day's Night*, with Peggy Lee totally butchering the song.

On the other hand, Mel Torme actually improves on Donovan's awful relic, *Sunshine Superman*, with some velvety smooth, groovy vocals.

One of the few outstanding interpretations on either disc is the version of *Daydream Believer* by Lord Sitar. I have never heard of this guy, but he plays a mean sitar. The idea of using a sitar on any rock song is so weird that it

***On The Rocks** cont'd on page 9*

continued from page 8

sitar on any rock song is so weird that it actually works. However, gems like this are few even though both of these discs contain 23 songs.

CD REVIEW

BY SCOTT ARNOLD

Meredith Brooks
blurring the edges
(Capitol)

The whole "angry chick" music scene is blossoming at an incredible rate. Alanis Morrisette, Sheryl Crow, and Skunk Anansie have helped set the tone. The question becomes how to sift through the numerous artists and determine which ones are worth investigating. **Meredith Brooks** is not at the top of my list.

Her lyrics seem cheesy and cliché-ridden, and her "raw aggression" sounds more naive than angry. *Bitch*, the harsh opening track, sounds pre-planned when considered in the context of the entire album.

Blurring the edges is not a waste, though. Her message is nothing if not inspiring. She sings about empowerment, and female safety in the city, her ideal in *My Little Town*, and provides an uplifting approach to the album. Yet, the disposable lyrics in many of the songs make it seem contrived. She even has a very commercial-sounding drum machine dropping in a beat on *Stop* which sounds so ridiculously out of place that I couldn't help but think it was to ride the coattails of the current electronic craze.

If you're not a fan of Guitar Rock, and if you dislike Alanis, this album will definitely not change your mind, but if that's your scene, **Meredith Brooks** may be exactly what you want.

CD REVIEW

BY SCOTT (AGAIN)

Prodigy
The Fat of the Land
(Maverick)

The electronic craze has begun, and few other than **Prodigy** can be thanked for introducing it to the mainstream. With their pounding club anthem, *Firestarter* (on this album) to the hard-driving second single, *Breathe* (with an ultimately creepy video), the band has managed to infuse metal with techno, rave with punk, and create something to keep everybody dancing. A warning to fans of those two songs only: the album is *much* more diverse than those singles imply.

With Crispin Mills (from Kula Shaker) doing vocals on *Narayan* to Kool Keith rapping on *Diesel Power*, the album knows how to kick it without letting up for even one track.

The two tracks which delayed the album's release, due to controversial titles, were eventually included, unchanged (let's hear it again for artistic integrity). And *Funky Shit* is nothing if not extremely cool.

For fans of **Prodigy**'s previous two albums, there's a little more variety to *The Fat of the Land*. It's not for everyone, but if you're like me, and love the range from *Firestarter* to classic club tunes like *Charly*, this album should appeal to you. Start to finish, it's a solid album that ought to ensure Prodigy's continued success at the forefront of the electronic wave.

CD REVIEW

BY SCOTT (AGAIN)

Skunk Anansie
Stoosh
(Chryallis)

Sometimes an angry woman just sounds too at home crawling through noisy guitars and stepping on the men in her way. Skin (**Skunk Anansie**'s front woman) is exactly that.

For those keeping score, Skin can be found in the songwriting credits on the new Prodigy album, but her band's own album deviates from the techno sound of Prodigy. Her singing ranges from the styles of Tracy Chapman to Rage Against the Machine.

From my first exposure to the band, on the *Strange Days* soundtrack, I was a fan to some degree, but the diversity and breadth of the album took even me by surprise. Track 3 (yes, it's *Fucking Political*)

is exactly the kind of excellent, angry rock I had come to expect. Grinding guitar and pissed woman aside, the music seems full and realized. Track 4, *Infidelity (Only You)*, blows me away. Its slow and melodic riff, filled out by ballad-like vocals, makes my head spin. Not only can the band rock, they can soothe and swoon without the cheesy, cliché-ridden side effects that often afflict hard-edged bands who attempt softer music.

If you like to rock it, **Skunk Anansie** is for you. If you like softer ballads, **Skunk Anansie** is probably for you. They perform across the spectrum with convincing ease. **Skunk Anansie** is a versatile band making a very solid sophomore effort.

Thanks to all of the many (ha ha) writers who contributed to the summer issue. If you are interested in writing during the school year, please contact Heather Saunders at ***The Medium***.

Creative Kids program is great job experience

The Creative Kids program will be offering the following sessions at the Erindale campus:

July 21 to 25: Cartooning
July 28 to August 1: Sculpture
August 5 to 8: Mask Making
August 11 to 14: Photography
August 18 to 22: Drawing
August 25 to 29: Printmaking

The program benefits not only children, but students as well. The coordinator of the program, Kim Dykstra is entering her fourth year of the Art and Art History program and has worked as a leader in the past.

The three leaders are all students or graduates of the Art and Art History program. As such, they can hone their skills to provide an enriching experience for the children. For example, Erin Finley, winner of several painting awards, was a definite asset during the painting week. Vicki Schelstraete will be applying her knowledge of photography from three years of classes at Sheridan, as well as slaving away in ***The Medium*** darkroom, to make the photography week a success. While Margaret Murphy has taken printmaking at Sheridan, she has not limited herself to the more professional methods. Known in the Fine Arts Student Association for her potato printing abilities, she will be essential to the final session.

Please call (905) 569-4656 for more information.

by Heather Saunders

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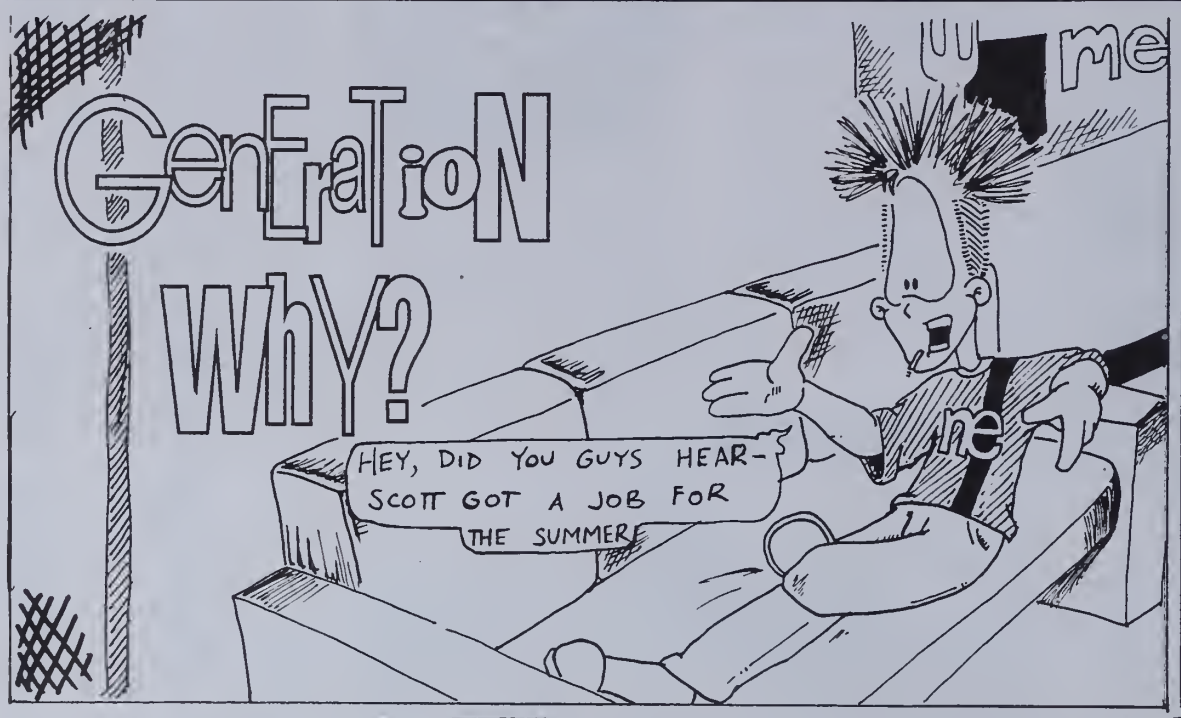
Make your summer happenin'!
Come out to the Amazing Blind Duck for the
Hot & Crazy SUMMER BASH
•Show off your tan • Meet with school friends
and party! To be held on July 18th.

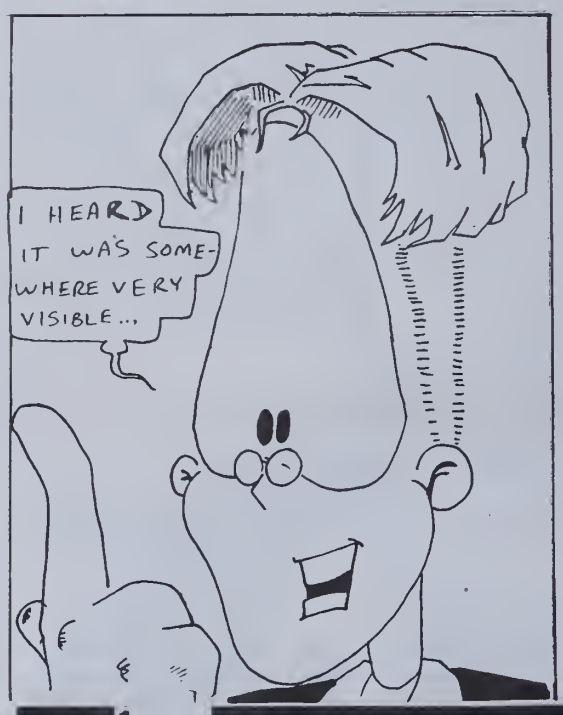
Volunteer ORIENTATION '97 Sign-Up

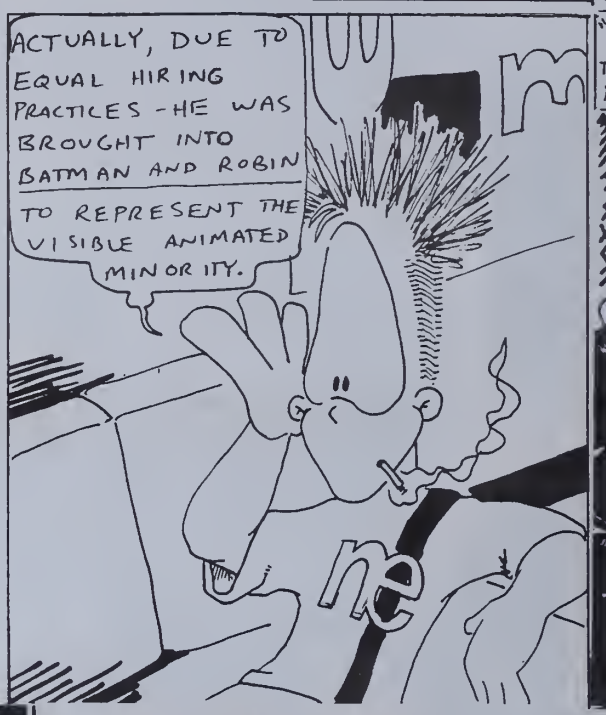
ATTENTION ALL
If you are interested in participating in the best orientation yet at Erindale. Come to the Crossroads building for an application.
There will be an opportunity to :
• Meet new people
• Party with friends
• Help with the new incoming frosh
• Let loose one more time before school starts

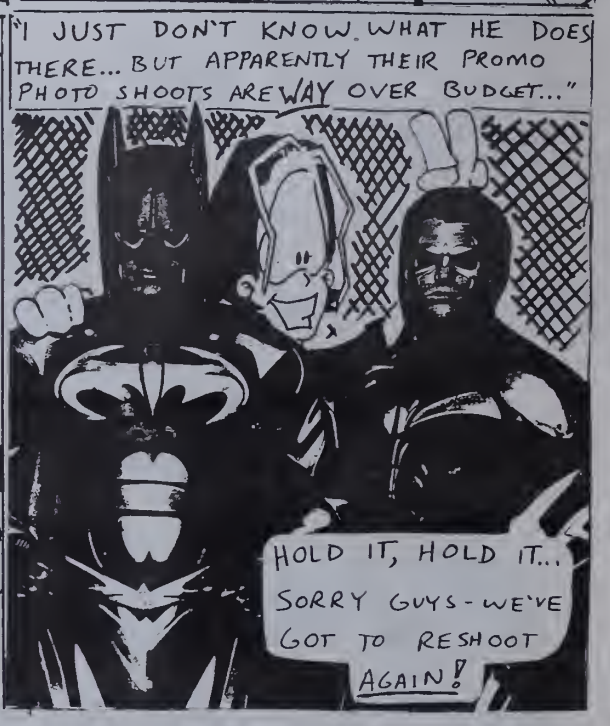
ECSU ERINDALE COLLEGE STUDENT UNION University of Toronto at Mississauga
You can contact us at our e-mail address: ecsu@credit.erin.utoronto.ca or call us at: 828-5249

RECESS






ACTUALLY, DUE TO EQUAL HIRING PRACTICES - HE WAS BROUGHT INTO BATMAN AND ROBIN TO REPRESENT THE VISIBLE ANIMATED MINORITY.
me


"I JUST DON'T KNOW WHAT HE DOES THERE... BUT APPARENTLY THEIR PROMO PHOTO SHOOTS ARE WAY OVER BUDGET..."
HOLD IT, HOLD IT... SORRY GUYS - WE'VE GOT TO RESHOOT AGAIN!

IT'S THE SUMMER "I'M STILL NOT THINKING" CROSSWORD PUZZLE

DOWN

1-PLURAL FORM OF BOAT

3-MAN'S BEST FRIEND (HINT:FOUR LEGS AND STARTS WITH "D")

ACROSS

2-OUR COUNTRY (HINT:IT'S STRONG AND FREE)

4-IS

MUSIC TRIVIA

1-Who are these people better known as?
a) Paul Hewson
b) Stanley Berol
c) John Deutschendorf
d) Barry Alan Pinkus
e) Richard Melville Hall

2-Where did **Pearl Jam** get their name from?

3-What name did **Pearl Jam** originally use (and what was included with their original demos because of this)?

4-**Depeche Mode** had an earlier member (prior to Alan Wilder), who was he and what has he gone on to do?

5-Name the current artist who has managed to release the same piece of music on 32 different albums, each time with different lyrics (often more than once on each album)?

6-Where did **The Tragically Hip** get their name?

7-What do Paul Williams, Stephen Stills and Charles Manson have in common?

8-Where was **The Rolling Stones'** "*Love You Live*" album recorded (for the most part)?

9-I was born in Haifa, Isreal, in 1950 and was a teacher before joining the band which made me famous. Who am I?

10-Name **Del The Funky Homo Sapien's** more famous cousin?

Answers In September - Keep Guessing!!!

Classifieds

Basement Apartment available beginning August 1. 403 Winston Churchill. Parking and laundry facility. Utilities Included. No pets, no smoking. $850. Reference 1st/last month. Furnishings available on request. Rent will vary with furnishings. 905-828-9808.

ADVERTISE HERE!

Classified advertisements are only $2.50 for students and $5.00 for non-students and are a great way to reach the U of T market. Submit your ad by Wednesday at 5 p.m. for the Monday issue.

SPORTS

Campus fields get face-lift

BY NELSON DE SOUSA

It's second down and long. The quarterback drops back to pass. There is a man wide open down the field, but he slips and falls in the mud. Now, this is not an exact description of an actual event. However, many similar incidents have occurred on the football fields at the Erindale College campus.

The atrocious condition of the fields prompted a restoration of both the north and south fields. The work done on the south field was actually very extensive. Chris Wanschura, Erindale's Facility Manager, explained the process. The company chosen to complete this task was DOL Turf Restoration. They worked on the field for about two weeks, completing the job in May. Compost and sand were brought in to create a fresh new surface. New sprinkler lines were also installed. They were buried deep so that they could not be cut, which happened to the old lines on occasion.

Wanschura felt the field conditions were unsafe for students. "The field was really bad. When it rained we could get 4-6 inches of mud."

The approximate cost of this project is $90,000. In a time of cutbacks one might think that is a steep price, but with the Argos in the second year of a five-year million dollar contract to use the facility, the attention to field conditions is important, as is the exposure Erindale gets by having the defending Grey Cup Champs using that field for practices.

In addition, there are a host of sports played on these fields year round. From students playing during the school year to little kids in the summer camps. Safety, at times, should take precedence over money.

As well, the outfield fences were raised in both the right and left outfields on the South baseball diamond. The purpose behind the fence alteration in left field is to prevent homerun balls from hitting the cars in the parking lot.

Children enjoying the new "safe" field at Erindale. *photo by Vicki Schelstraete*

Summer camp tradition continues at Erindale

"Game, set and match!" Learning the basics. *photo by Tiffany Arner*

BY ASHWIN PARVATAM

If you recently have been near the South Building, you may have noticed numerous tiny people who have invaded the campus. Trying to dodge the little tikes with a timetable in one hand and a coffee in the other is becoming somewhat of a pastime for students.

Standing in line to register I overheard a conversation between two senior students: "...man they are getting younger every year!" Don't worry, some students have not found the fountain of youth, they are just participants in the three-year old Erindale sports camp for youth aged 6-16.

Louise Palmer, the director of the vastly successful programme explained its simple mandate and the direction it will be taking in the near future. The camp focuses on encouraging teamwork and sportsmanship as well as increasing the enjoyment derived from physical activities. There are three programmes run by the camp for various age ranges: the Multisport for ages 6-13, the tennis camp for ages 9-15, and the leadership camp for ages 14-16.

This year the primary focus is the leadership camp, which teaches the participants the value of team play, peer mediation, and trust exercise. As Palmer put it, "These camps will train the next generation of counselors" (no doubt to ensure a stable and sustainable base of employees). On Palmer's wish list is the expansion of the gym which would allow them to greatly increase the number of programmes offered by the sports camp, as well as provide more employment to Erindale students wanting to work during the summer.

Judging from all the noise in the South Building I am positive that the kids and the counselors are having a great time. Now, if only they could run the registration process as well as they run the sports camp, we would have a very happy student body.

Hoop frenzy hits new heights

Drive for playoffs heats up

BY NELSON DE SOUSA

The Erindale College Summer Basketball Leagues are now at the half-way point of their seasons. The women's league consists of 12 teams and the men's league is up to 14 teams from 12 last year.

The play thus far has been very competitive, with a lot of parity in the league. With the withdrawal of last year's men's champions, Swish Inc., the door has been left open to crown a new champion.

The Hawks, in the Men's East Division, are the only team in the league undefeated, at 5-0. Right behind them is the Tigers with a record of 4-1. Their only loss came at the hands of the Hawks.

"The race for the playoffs is already on," said Jack Krist, the league's convenor. The top three teams in both the East and West qualify for the playoffs.

At the top of the women's standings are the Shooters. They are undefeated with four wins and one tie. Right behind them are Who Cares and the Hoopsters with identical 4-1 records. The top six teams make the playoffs.

The individual leaders race in average points per game is close On the women's side, Joanne Jakovcevic from the Veterans is leading with an average of 16.5 points per game. Brent Barnhart from Fiasco is leading the pack with a 21.5 per game average.

All of this close competition should mean an interesting and exciting playoffs. Stay tuned.

MEN'S BASKETBALL Top 4 Scorers

Player	Team	Average
Brent Barnhart	Fiasco	21.5
Jason John	Old School	18.6
Sasha Trajkovic	Senior Citizens	18.25
Dave Sherwood	Fiasco	17.8

WOMEN'S BASKETBALL Top 4 Scorers

Player	Team	Average
J. Jakovcevic	The Veterans	16.5
Heather Davis	The Veterans	15.00
Karolina Zmirak	Untouchables	13.6
Tina Walker	The Veterans	13.00

MEN'S SUMMER BASKETBALL WEST

TEAM	W	L	T	DF	PTS
Wildcats	4	1	0	0	13
Fiasco	3	2	0	0	11
Shooters	3	2	0	0	11
Old School	2	3	0	0	9
Runnin' Things	2	3	0	0	9
The Mavericks	2	3	0	0	9
Agents	0	5	0	0	5

MEN'S SUMMER BASKETBALL EAST

TEAM	W	L	T	DF	PTS
Hawks •	5	0	0	0	15
Tigers	4	1	0	0	13
Extream	3	2	0	0	11
Phoenix	3	2	0	0	11
Senior Citizens	2	3	0	0	9
X	2	2	0	1	7
The Generals	0	5	0	0	5

WOMEN'S SUMMER BASKETBALL

TEAM	W	L	T	DF	PTS
Shooters	4	0	1	0	14
Who Cares	4	1	0	0	13
Hoopsters	4	1	0	0	13
Last Minute	2	1	2	0	11
Untouchables	3	2	0	0	11
Veterans	4	0	0	1	11
The Highlights	2	2	1	0	10
Hoopless	2	3	0	0	9
Humber College	2	3	0	0	9
Vikings	1	4	0	0	7
Lady Lakers	0	5	0	0	5
Secret Agents	0	5	0	0	5

SUMMER
JULY
AUGUST

Day	Time	Title	Description
Mondays	All Day	Tijuana Toss	Each customer can flip a coin for a FREE Mexican meal. Our manager will flip - you call it right to win!
Tuesdays	All Day	Beer & Bones	Need we say more?
Wednesdays	All Day	Wacky Wednesdays	Toonies are wild!
Thursdays	All Day	Team Night	Bring in a team of 8 for a complimentary FREE pizza!
Fridays	4 - 6 p.m.	6-Foot Sub	Customers are invited for a FREE Sub Sandwich
Saturdays	All Day	2 for 1	2 for 1 Burger Special
Sundays	8p.m. sharp	Pool Tourney	$5 entry fee. 1st place - the cash; 2nd place - Pool Cue; 3rd place - $10 gift certificate

GARTH RILEY
Humorist/D.J.
August 13th.
IT'S ALWAYS PACKED!
ONE Mountain Bike Giveaway
You must be here for a chance to win a key that unlocks a chance for the Grand Prize.
Other Summer Delights
• Drop in with your own golf score cards for a chance to win great prizes
• Also get a special Oar House golf card stamped every visit for a chance to win a round for 4 at Lyon Head & a set of Jazz, graphite clubs
• Molson Canadian stereo to be raffled off
• Full CFL & Molson Indy coverage

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SPORTS BAR & GRILL

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Mississauga
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Just West of Erin Mills Parkway in the Home & Design Centre

University of Toronto at Mississauga

ECARA

828-5498

Any Questions?
ececara@credit.erin.utoronto.ca
ON•THE•NET

Erindale College Athletics and Recreation Association

1ST YEAR STUDENTS
Don't Miss E.C.A.R.A.'s

eXtreme Games

Thursday, September 4, 1997
2:00 p.m. in the Meeting Place
Featuring: **PLAYFAIR!!**
FREE to all FROSH

Buy Your Summer Memberships!!!

It's not too late to get into shape!!

Contact **Amy Lobo** in the Athletic Dept. for our low, low rates.

(905) 828-5269

Summer Children's Sports Camp

There are a limited amount of spots available in our sports camp!!

July 28 - August 1st
August 5 - August 8th
August 18 - August 22nd
August 25 - August 29th

Call 828-5269 for more info

WANTED

Coaches, Convenors, Commissioners and Event Coordinators for the upcoming school year!!
Pick a sport you like & get involved!!

Fill out an application in the ECARA Office NOW!

WANTED!! STUDENT LEADERS

For 1st years ECARA Orientation. Go the the extreme... Be A Leader!!
Sign up in the ECARA Office.